

WHERE HAVE ALL THE GOOD TIMES GONE!

グッド・タイムズ

Words & Music by Ray Davies

チューニングについて一言。この曲のギターはノーマルより25~50 cent下げられて(A≈430Hz位)プレイされており、いわば $\frac{1}{4}$ 音下げチューニングである。これはレコーディング時に半音下げの状態であつたものを、曲のフィーリングを変えるためにテープ・スピードを上げたためかもしれないが、レコードと合わせてプレイする時は、ピッチに気をつけてほしい。さて、Intro①の前にこの曲はシンバルのサウンドからスタートしているが、これはテープの逆回転などによる効果音と考えてよいだろう。Intro①のギターは、少しヴィブラートがかけられている部分もあるが、ここはアームを使うようにしよう。Intro②からのギターのリフがこの曲のメイン・リフだ。シンプルなリフだが、左手のスライドのテクニ

ックをうまく使うようにして弾きたい。この曲はミディアム・テンポの8ビート・ナンバーであり、ベースやドラムは問題なくプレイできるだろう。ギターは、図の4小節目にあるようなオクターヴ奏法も行っている。ここは5弦など、余計な弦が鳴らないように、左手でしっかりとミュートしながら弾くことがポイントだ。この図の部分は、ボーカルのバックキングでもあるので、ギターは音量をあえて、少し右手でミュートぎみに弾くようにしよう。図はギター・ソロだ。図の2小節目と6小節目にリズムのキメがあるので、しっかりと合わせるようにしたい。ここはピック・スクラッチやアーミングなど、思いつきりハデにプレイしよう。

(Tuning = Slight Down)

Intro. 1

Guitar: N.C., E, D(onE), S

Bass:

Drums:

Intro. 2

Guitar: E, D(onE), S, A, B, A, B, A

Bass:

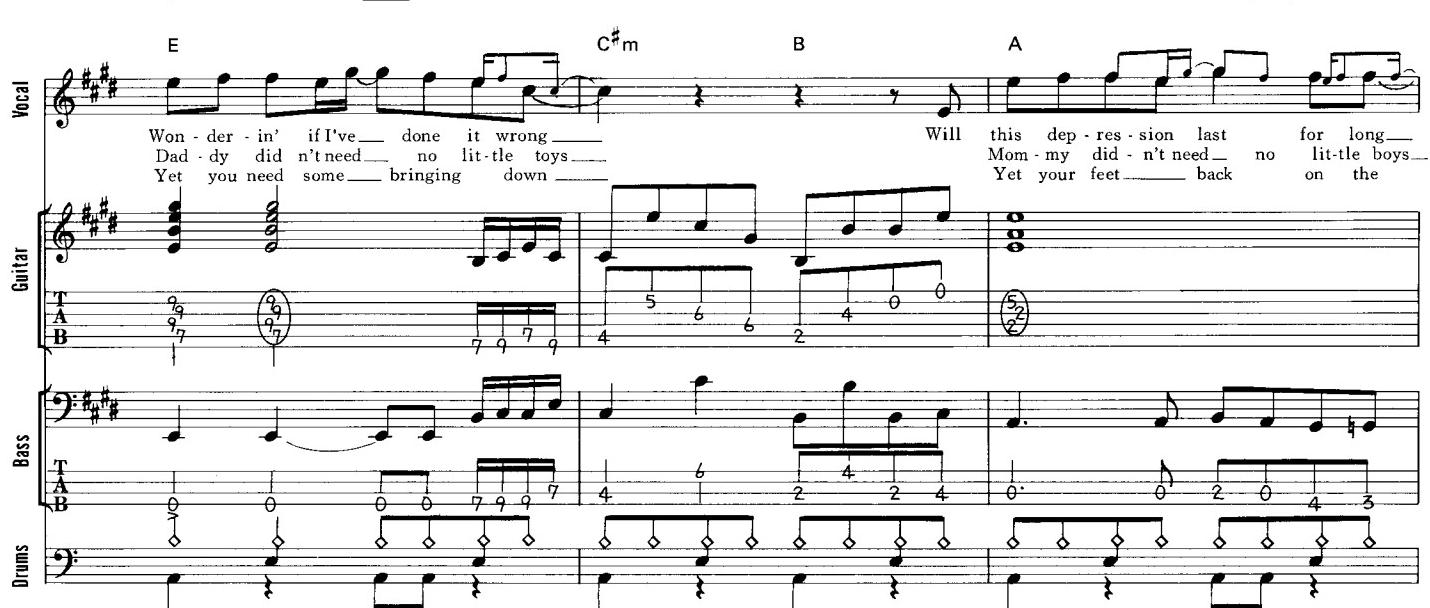
Drums:

A B A B A **A** A B A


All my life I ne - ver stopped To wor -
 Ma(and)Pa looked back On all the things -
 Yester - day was such an ea - sy game.
 S S S S

A B A A B A A B A


ry about a thing — O pen up and shout it out — Ne - ver try to sing —
 — they used to do — Ne - ver had no mo - ney And they al - ways told the truth —
 — For you to play — Oh but then let's face it Things are eai - er to - day

E C#m B A


Won - der - in' if I've done it wrong — Will this dep - res - sion last for long —
 Dad - dy did n't need no lit - tle toys — Mom - my did - n't need no lit - tle boys -
 Yet you need some bringing down — Yet your feet back on the

F#

Vocal: Won't you tell me Where have all the good times
ground

Guitar: **B** A B A B A

Bass: **C**

Drums:

Vocal: go - ne Where have all the good times go - ne Where have all the good times

Guitar: S S S S

Bass: S S S S

Drums:

Vocal: A B A B A B A

Guitar: S S S S

Bass: S S S S

Drums:

Vocal: go - ne Once we had an ea - sy ride(And) al - ways felt the same —

Guitar: 2x S S S S

Bass: S S S S

Drums:

Vocal

A F# 2A B A

Is that me, oh — hap-py days —

Guitar

T A B

Bass

Drums

D E D A(onB) D(onE)

Vocal

Guitar

Bass

Drums

HANG 'EM HIGH

ハング・エム・ハイ

Words & Music by E.Van Halen, A.Van Halen, M.Anthony and D.Lee Roth

Introは、ギターだけによるプレイだ。ここで弾かれているリフは、5弦を飛ばしてピッキングしているので要注意だ。正確なピッキングでリズムが狂わないように注意しよう。テンポも速いが、ピッキングはなるべく力強く行うようにしたい。高音部のフィル・イン・フレーズに統いてスタートしているベースもリズムがもたつくことのないように、安定したピッキングでプレイしてもらいたい。□のボーカルは、ほとんどメロディーがなく、どちらかといえば“ラップ”に近いもの。ここは自由に歌ってもらいたい。

○の後半、1カッコの部分では、ライトハンド奏法も行っている。ここはどの音もピッキングせずに、弦をフレットに叩きつけるようにする、“タッピング”で音を鳴らすようにしよう。チョーキングしながらのライト・ハンド・タッピングや、アームを使っている部分もあるので気をつけてもらいたい。□のギター・ソロでは、あまり複雑なフレーズは弾いていないが、テンポが速いので勢いの良いプレイを心がけてもらいたい。なお、チューニングは $\frac{1}{4}$ 音程度下げる。

(Tuning = Slight Down)

Intro.

B

B

A

B

A

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

1.) Some - where he lost in (a) time Now
2.3.) Lea - ther cross his tights

Vocal

D E D B A

trouble seems to fit him like a glove
Blast ing out the night, his hot hides his eyes

Guitar

T B T B

Bass

T A B

Drums

Vocal

D E D B A

First come first served. he's serving it back (He) tra - vels
One eye on the road. (a) price upon his head

Guitar

T B T B

Bass

T A B

Drums

Vocal

D E D B A

light with - out (a) pack, with - out he's love
One ear to (the) ground, listen - ing to the dead }

Guitar

T B T B

Bass

T A B

Drums

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

A

Vocal: $\text{G}^{\#}$

Guitar: $\text{G}^{\#}$

Bass: $\text{G}^{\#}$

Drums:

(Tapping with R.H.)

B

Vocal: $\text{G}^{\#}$

Guitar: $\text{G}^{\#}$

Bass: $\text{G}^{\#}$

Drums:

D $\text{C}^{\#m}$

Vocal: $\text{F}^{\#m}$

Guitar: $\text{F}^{\#m}$

Bass: $\text{F}^{\#m}$

Drums:

Blind to him - self he's laugh - ing up his sleeve _____

E

Vocal: Rest

Guitar: C, C, Vib.

TAB: C, C, Vib.

Bass: Notes on strings 1, 2, 3, 4.

Drums: Open hi-hat, closed hi-hat, open hi-hat, closed hi-hat.

B

Vocal: Rest

Guitar: C, C, Vib.

TAB: C, C, Vib.

Bass: Notes on strings 1, 2, 3, 4.

Drums: Open hi-hat, closed hi-hat, open hi-hat, closed hi-hat.

A

C

G

B

Vocal: Treble clef, key signature of two sharps.

Guitar: Treble clef, key signature of two sharps. Includes tablature below staff.

Bass: Bass clef, key signature of two sharps. Includes tablature below staff.

Drums: Bass clef, key signature of two sharps. Includes tablature below staff.

D

E

The musical score consists of four staves: Vocal (treble clef), Guitar (treble clef), Bass (bass clef), and Drums (bass clef). The key signature is A major (no sharps or flats). The vocal part has a sustained note followed by a melodic line with grace notes and a fermata. The guitar part features a rhythmic pattern with grace notes and a melodic line. The bass part shows a bass line with specific note values and rests. The drums provide a steady beat with various strokes and rests.

D

E

Vocal

Guitar

Bass

Drums

The musical score consists of four staves: Vocal, Guitar, Bass, and Drums. The key signature is A major (no sharps or flats). The vocal part starts with a sustained note followed by eighth-note chords. The guitar part features a rhythmic pattern of eighth-note pairs and sixteenth-note pairs. The bass part provides harmonic support with sustained notes and eighth-note chords. The drums provide the timekeeping with a steady eighth-note pattern.

Vocal

Guitar

Bass

Drums

D A E

Tapping with R.H. 8va C U vib. U vib.

This image shows a musical score for four instruments: Vocal, Guitar, Bass, and Drums. The score is divided into three sections: D, A, and E. The vocal part is in soprano clef with a key signature of two sharps. The guitar part includes tablature with fingerings (e.g., 3, 0, 4) and dynamic markings like 'T', 'A', 'B', 'H', and 'U vib.'. The bass part also has tablature with fingerings and dynamic markings like 'H' and 'U vib.'. The drums part features various rhythmic patterns and dynamic markings. In the E section, there is a specific instruction 'Tapping with R.H.' followed by a series of notes with downward arrows indicating tapping strokes. The vocal part continues with '8va' (octave up), 'C', 'U vib.', and 'U vib.' markings. The guitar part concludes with a 'H' marking. The bass part ends with a 'H' marking. The drums part ends with a 'H' marking.

Vocal

Guitar

Bass

Drums

D A E

16

Vocal

Guitar

Bass

Drums

D A E

8va

H+P with R.H.

C

H.C. vib.

H.C. vib.

Vocal

Guitar

Bass

Drums

D A E D

vib.

vib.

H

H

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

A B A

17

18

Vocal

Guitar

Bass

Drums

A [G] B A

18

Vocal

Guitar

Bass

Drums

A B A

19

A

Vocal: -

Guitar: (8va) Vib.

Bass: ②

Drums: 3 3 3

D

Coda

Vocal: heading for the moon Hang 'em

Guitar: Vib. Vib.

Bass: 5 7 5 5 4 2 0

Drums: 7 5 5 4 2 0

D.S.

Vocal: rit F# F#(on F) E

Guitar: D

Bass: C#m

Drums: high

C

Vocal: a tempo C#m

Guitar: H Arm H Arm H Arm H Arm

Bass: 12 14 14 12 14 14

Drums: ④ ④ ④ ④

C

Vocal: -

Guitar: C C C C

Bass: ④ ④ ④ ④

Drums: 4 4 4 4

CATHEDRAL

大聖堂

Music by E.Van Halen, A.Van Halen, M.Anthony and D.Lee Roth

ギター1本だけによる、ソロの演奏だ。サウンドは、ほとんどディストーションさせずに、コーラス系のエフェクターをかけて弾いている。また、弾き方も少し特殊であり、右手はピックを使ってピッキングするのではなく、ほとんどボリューム・ノブをコントロールしているだけのようだ。図の部分は、コードをプレイしているものであり、ここでは右手の指で軽くピッキングした後、ボリューム・コントロールでヴァイオリン奏法のようにプレイしている。ここはゆっくりと、自由なテンポで演奏してかまわない

だろう。図からのプレイが面白い。ここからはすべて左手のタッピングだけで音を鳴らしており、右手は1つ1つの音をボリューム・コントロールしている。また、ここからはディレイが符点8分音符の長さでかけられており、かなり複雑なフレーズに聴こえるようにしてある。リズムが少しでも乱れると、ディレイの効果が生かされないので、しっかりとテンポをキープするようにしよう。

(Tuning = Slight Down)

[A]

Cmaj7

F

Cmaj7

B

Cmaj7

F

Cmaj7

B

[B]

Delay (Time = ♩) →
Tapping →

Vocal

Guitar

Bass

Drums

Vocal

Guitar

Bass

Drums

Vocal

D F C G | c

Guitar

T A B 5 7 7 7 7 8 10 10 10 10 3 5 5 5 5 3 4 5 3 4 5 3 5 3 5 |

Bass

T A B

Drums

c

Vocal

B E^b G B | 3

Guitar

T A B 2 4 4 4 4 2 4 6 8 8 8 8 6 8 10 12 12 12 12 10 12 14 16 16 16 16 |

Bass

T A B

Drums

c

21

Vocal

C D E | 8 | c

Guitar

T A B 15 17 17 17 17 17 17 19 19 19 19 19 19 19 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 21 | (8va) ↓

Bass

T A B

Drums

8 | c

N.C.

Vocal

Guitar

Bass

Drums

This section contains four staves. The first staff (Vocal) has two short vertical dashes. The second staff (Guitar) shows a sixteenth-note pattern with fingerings: A 19, B 21, A 17, A 19, B 15, A 17, B 14, A 15, followed by a sustained note. The third staff (Bass) has two short vertical dashes. The fourth staff (Drums) has two short vertical dashes.

N.C.

22

Vocal

Guitar

Bass

Drums

This section contains four staves. The first staff (Vocal) has two short vertical dashes. The second staff (Guitar) shows a sixteenth-note pattern with fingerings: A 7, B 5, A 7, B 5, A 7, B 5, A 3, B 2, followed by two double slashes. The third staff (Bass) has two short vertical dashes. The fourth staff (Drums) has two short vertical dashes.

N.C.

Vocal

Guitar

Bass

Drums

This section contains four staves. The first staff (Vocal) has two short vertical dashes. The second staff (Guitar) shows a sixteenth-note pattern with fingerings: A 0, B 5, A 7, B 5, A 7, B 5, A 4, followed by a sustained note. The third staff (Bass) has two short vertical dashes. The fourth staff (Drums) has two short vertical dashes. A bracket labeled '(Delay)' points to the sustained note on the guitar, and another bracket labeled '(Tapping)' points to the sustained note on the bass.

SECRETS

シークレット

Words & Music by E.Van Halen, A.Van Halen, M.Anthony and D.Lee Roth

この曲では、ギターやベースが半音下げたチューニングでプレイしている。実際のキーは、譜面のものより半音下がっているわけだ。上段のGuitar 1は、12弦のエレクトリック・ギターを使って弾かれている。そのサウンドはクリーンなものだが、少しコラス系のエフェクターをかけているようだ。また、12弦ギターを使わずにハーモナイザーなどのエフェクターで同様の効果を出してもよいだろう。この曲では、リズムに気をつけてもらいたい。譜面の8分音符はすべて3連符のノリになっているのだ。Intro①の部分などは2拍3連のリズムが続いているので、正確なリズムでプレイするようにしよう。なお、この部分、ガイド・リズムとして、スティックを打ち鳴らすようなクリック音が3連符で入れられている。Intro②から弾かれているリフがこの曲のメイン・リ

フだ。ここでギターの譜面にスタッカートのつけられている音は、右手で弦をミュートしながらピッキングするようにしよう。□はギター・ソロだ。下段のGuitar IIがソロを弾いているものだが、これはノーマルなエレクトリック・ギターを使い、ディストーションさせたサウンドでプレイしている。□の4小節目は、ライトハンド奏法によるプレイだ。ここは左手で1音半のチョーキングをしながら、そのオクターブ上を右手で押しているのだ。同様のプレイは、□の9~10小節目でも行っており、ここは音程に気をつけて弾くようにしよう。この曲の一一番最後に出てくるタッピング・ハーモニクスは、ライトハンドで弦を押えるのではなく、軽く叩くようにしてハーモニクス音を鳴らすテクニックだ。タブ譜のカッコ内の数字が右手でタッピングする位置だ。

23

♪ = ♪ (Tuning = Half Step Down)

Intro. 1 A

Vocal

Other

Guitar I (12 strings Gt.)

Guitar II

Bass

Drums

Intro. 2

D A(onD) C(onD) G(onD)

Vocal

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

24

D A(onD) C(onD) G(onD)

Vocal

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

Vocal

Other

The musical score consists of two staves. The top staff is for the **Vocal** part, starting with a treble clef, a key signature of one sharp, and a common time signature. It features lyrics in a mix of regular and bold text. The vocal line includes several melodic phrases with specific dynamics and articulations like 'D', 'A(onD)', 'C(onD)', and 'G(onD)'. The bottom staff is for the **Other** part, which is the piano accompaniment. It has a treble clef and a key signature of one sharp. The piano part provides harmonic support with sustained notes and chords.

Vocal

Other

A D A(onD) C(onD) G(onD)

She ain't wait - ing fill She gets old - er Her feet are mak - ing tracks in the
 She comes — like the Sec - ret wind — She's as strong — as the moun-tains Walks
 The ques - tion is — not does love exist — But when she leaves where —

A musical staff for 'Guitar II' in treble clef and common time. The key signature has one sharp. The staff consists of six horizontal lines. A vertical bar line divides the staff into two measures. The first measure contains a single eighth note on the fourth line (D string). The second measure is empty. The strings are labeled on the left: E, B, G, D, A, E.

Musical score for Bass, Tuba, and Drums. The score consists of three staves. The Bass staff (bottom) has a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. The Tuba staff (middle) has a bass clef, a key signature of one sharp, and a common time signature. It features eighth-note patterns. The Drums staff (top) has a bass clef, a key signature of one sharp, and a common time signature. It features various rhythmic patterns including sixteenth notes, eighth-note pairs, and rests.

25

Vocal
win - ter snows
tall as (the)trees
she goes

D
She got a rain - bow that touch - es her shoul - der
She been there be - fore, She'll ne - ver give ____ in
I got the feel - in' She ____ don't know ei - ther

A(onD)

Guitar 1

The music for 'Guitar 1' consists of two staves. The top staff shows a melodic line with grace notes indicated by '3' above the notes. The bottom staff shows a bass line with sustained notes indicated by dots above the notes.

A musical score for 'Guitar II' on a six-string guitar staff. The staff begins with a treble clef and a sharp sign, indicating the key signature. The first measure contains a single vertical bar on the top string (E). The second measure contains a single vertical bar on the A string. The third measure contains a single vertical bar on the D string. The fourth measure contains a single vertical bar on the G string.

A musical staff for drums, consisting of four horizontal lines and a bass clef. The pattern starts with a rest, followed by an 'x' (cross) at the beginning of the second measure. There are two 'x's in the first measure, one diamond in the second, and a series of 'x's in the third measure.

26

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F her Some - times, you got — to run — You

A

28

29

A **B^b** **F** **G** **B^b** **C** **D**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda

D.S.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

29

A

This musical score page contains six staves for different instruments. The first two staves are empty. The third staff is for 'Guitar I' (Treble clef) and the fourth for 'Guitar II' (Treble clef). Both guitars play a rhythmic pattern with various strokes (x, 3, S, H, H+P, Vib.) and fingerings (T, A, B). The fifth staff is for 'Bass' (Bass clef) and the sixth for 'Drums'. Measure 30 starts with a rest for all parts. Measures 31 begin with a rhythmic pattern for the guitars, followed by sustained notes for the bass and drums.

Vocal
Other
Guitar I
Guitar II
Bass
Drums

30

A

This page continues the musical score from measure 30. The first two staves remain empty. The third staff is for 'Guitar I' and the fourth for 'Guitar II'. Both guitars play a rhythmic pattern with various strokes and fingerings (T, A, B, S, C, D, U, H, H+P, R.H., 2H.C.). The fifth staff is for 'Bass' and the sixth for 'Drums'. Measure 32 starts with a rest for all parts. Measures 33 begin with a rhythmic pattern for the guitars, followed by sustained notes for the bass and drums.

Vocal
Other
Guitar I
Guitar II
Bass
Drums

31

A B^b F

Vocal: G clef, key signature of one sharp.

Other: G clef, key signature of one sharp.

Guitar I: G clef, key signature of one sharp. Tablature shows strings A (top) and B. Techniques: slurs, grace notes (x), triplets (3), and dynamic markings P+H, 0, 8, 9, 10, 1, 3, 3, 2, 3.

Guitar II: G clef, key signature of one sharp. Tablature shows strings A and B. Techniques: slurs, grace notes (x), triplets (3), and dynamic markings (H+P with R.H.), U, U, H, H, 3, 5, 6, 7, 5, 7, 5, 5, 7, 5, 5, 6, 5, 5, 7, 7, 9, 11.

Bass: Bass clef, key signature of one sharp. Tablature shows strings A and B. Techniques: slurs, grace notes (x), and dynamic markings 5, 7.

Drums: Bass clef, key signature of one sharp. Tablature shows bass drum strokes (diamonds).

31

Vocal

G(onD) D A(onD)

of the road Oh oh oh, she get cra - zy

Other

Guitar I

T A B
0 2 3 0 0 2 0 2 2 0 0 0 7 7 0 0 0 7 7 5 7 5 6 5 6 4

Guitar II

T A B

Bass

T A B
0 0 0 0 2 3 2 0 0 0 0 0 0 0 0 7 0 5 0 1 3

Drums

32

Vocal

A(onD) C(onD) G(onD)

Wo-man get cra - zy (if) she can't ____ go _____ Oh, ___ oh, ___

Other

Guitar I

T A B T A B T A B T A B

0 0 0 0 5 5 5 5 0 0 0 0 5 5 5 4 3 3 4 5 3 3 3 3 0 0 0 0 7 7 7 7 0 0 0 0 7 7 5 6

Guitar II

T A B T A B T A B T A B

Bass

T A B T A B T A B T A B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 2 0 0 0 0 0 0 0 0

Drums

z z z

A musical score for a band featuring six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score is divided into three sections: A(onD), C(onD), and G(onD). The vocal part includes lyrics: "I'm look - in' good," and "oh _____ yes _____. The guitar parts feature complex rhythmic patterns with various note heads and stems. The bass and drums provide harmonic and rhythmic support.

33

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure C (rit.)

Measure G(onB)

Measure G(onB^b)

Measure D

Measure E

Tapping Harm.

Tapping Harm.

INTRUDER

イントゥルーダー

Music by E.Van Halen, A.Van Halen, M.Anthony and D.Lee Roth

この曲は、次の「オー・プリティ・ウーマン」に続く前奏曲というべきものだ。かなりフリー・スタイルの演奏ではあるが、ドラムは8ビートのリズム・パターンを叩いており、しっかりとテンポをキープしながら演奏しよう。この曲では、シンセサイザーも使われている。そのサウンドは、ディストーション・ギター風のものではあるが、アナログ・シンセらしい、少し昔風のサウンドといつてもよいだろう。ギターやベースは半音下げたチューニ

ングで弾かれており、シンセなども実際の音程は譜面のものよりも半音低くなっているので注意してもらいたい。ギターは、ピック・スクラッチや、フィード・バック音などをほとんどフリー・スタイルで鳴らしており、あまり譜面にこだわらずに自由に演奏してよいだろう。また、アーミングも多用しているが、これは思いきり激しく、大きく音を変化させるようにしよう。

(Tuning = Half Step Down)

N.C.

E

<Synth.>

Pick Scratch →

Pick Scratch →

34

The musical score consists of four staves. The top staff is for 'Other' instruments, featuring a bass clef and a key signature of E major (one sharp). The second staff is for 'Guitar', with a treble clef and a key signature of B minor (one flat). The third staff is for 'Bass', with a bass clef and a key signature of B minor. The bottom staff is for 'Drums'. The score includes several measures of music with various note heads (circles, crosses, etc.) and rests. Special markings like 'Pick Scratch →' and 'Feed-back' are present. The tuning is noted as 'Half Step Down' at the beginning of the score.

Other

E B^b

(Pick Scratch) ↓ Feed Back & Arm →

(Pick Scratch) ↓ Feed Back & Arm →

B^b E

E B^b(on E) E

Other E B^b(onE)

Guitar (Feed Back & Arm) → Pick Scratch & Feed Back →

Bass

Drums

Other: B^b(on E)

Guitar: Pick Scratch, Arm

Bass:

Drums:

E

B^b

Other

Guitar

Bass

Drums

8va Harm.

Harm.

Arm

The musical score consists of four staves:

- Other:** Bass clef, E key signature. Notes include a bass note, a grace note, a sixteenth note, a bass note, a grace note, a sixteenth note, and a bass note.
- Guitar:** Treble clef, B^{flat} key signature. Notes include a bass note, a grace note, a sixteenth note, a bass note, a grace note, a sixteenth note, and a bass note. Annotations indicate "(8va Harm.)" and "(Harm.)" with arrows pointing to specific notes.
- Bass:** Bass clef, A key signature. Notes include a bass note, a grace note, a sixteenth note, a bass note, a grace note, a sixteenth note, and a bass note.
- Drums:** Bass clef, B^{flat} key signature. Notes include a bass note, a grace note, a sixteenth note, a bass note, a grace note, a sixteenth note, and a bass note.

B^b

E

(OH) PRETTY WOMAN

オー・プリティ・ウーマン

Words & Music by Roy Orbison and Bill Dees

ロイ・オービソンが64年に放った大ヒット曲のカヴァーだ。イントロと1~4小節目のギターは、アルペジオ風に弾いているもので、コードを弾くように音を残しながら弾こう。ここでは6弦2フレットを親指で押えてしまえば、コード・チェンジのたびに指を動かす必要はない。イントロ5小節目からは、右手のミュートをうまく使って、スタッカートで弾いている。また6小節目では、ピッキング・ハーモニクスで弾いた音をアームを使ってヴィブラートをかけるというテクニックも使っている。全体を通してギターのサウンドは、少しナチュラルなディストーションのかけられたものになっているが、コーラス系のエフェクターも使われ

ているようだ。このサウンドはバッキングなどでのアルペジオ・フレーズに効果的なようだ。□の直前で弾かれているGt.2のフレーズは、クリーンなサウンドでのオクターブ奏法だ。Gt.2はこの部分だけしか弾かれておらず、このフレーズをGt.1に取り入れるか省略するかすれば、ギターは1本だけで十分だ。この曲のベースやドラムもテクニック的にはほとんど問題なく、いたってシンプルなものだ。テンポも演奏しやすいミディアム・テンポであり、落ち着いてプレイできるだろう。この曲ではボーカルやコーラスに力を入れて、歌をじっくりと聴かせるようにしよう。

[Tuning = Half Down]

Intro.

Vocal: Tuning = Half Down
Intro.
A F#m A F#m

Guitar I:
T A B 0 2 0 0 2 0 0 2 0 2 0 0 2 0 0 2 *

Guitar II:

Bass:

Drums:

E

Vocal

Guitar I

Pickin' Harm.

Arm. vib.

Woh

Guitar II

Bass

Drums

39

E

Vocal

Pre - tty

Guitar I

Guitar II

Bass

Drums

A

Vocal: wo - man walk - ing down the street____ Pre - tty wo - man the kind I'd
wo - man won't you par - don me____ Pre - tty wo - man I could - n't
wo - man don't____ walk on by____ Pre - tty wo - man don't____

Guitar I: T A B: 0 0 2 | 0 0 2 |

Guitar II: T A B: - - - | - - - |

Bass: T A B: 7 7 | 9 9 | 7 7 |

Drums: V: x x x x x x | x x x x x x |

40

Vocal

F♯m D to E

like to meet — Pre - ty wo - man,
help but see — Pre - ty wo - man,
make me cry — Pre - ty wo - man,

I don't be - lieve you, — it must be
Oh you look love - ly — a - s can

Guitar I

T A B

0 0 4 2 2 4 2 3 2 4 2 3 4 1 2 0

Guitar II

T A B

- - - - - 2 4 2 3 4 1 2 0

Bass

T A B

9 9 7 9 5 5 4 2 2 0 0 4 2 2 0 7 7

Drums

x x x x x x x x x x x x x x x x

E

Vocal

Guitar I

Guitar II

Bass

Drums

[B]

true be
No one can look as good as you
A - re you lone - ly just like me

H+P
H+P

G.I (2x) tr.
tr.

v

41

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Dm, G, C, C(onB), C(onA), Am

Lyrics: Pre - ty wo - man, stop a while
Pre - ty wo - man talk a while

42

Dm G C F

Vocal: Pre - ty wo - man give your smile to me

Guitar I:

T	A	B
0	1 3 1 3 1 3 0	3 0 0 3 3
3		

Guitar II:

T	A	B
-	-	-
-	-	-
-	-	-
-	-	-
-	-	-

Bass:

T	A	B
0	0 2 3 4	0 0 0 0
3		

Drums:

X	X	X	X
X	X	X	X
X	X	X	X

Dm G C C(onB) C(onA) Am

Vocal: Pretty wo - man yeah yeah yeah
Pretty wo - man look my way

Guitar I:
T 0 2 3 1 0 3
A 3 0 0 3 0
B 3 2 0 1 0 2
tr.
tr.

Guitar II:

Bass:
T 0 0 3 2 0 0 0 2 0 4 3 3 2 2 2 0 2 4 2 4 2
A B

Drums:

43

Dm G C A

Vocal: Pretty wo - man say you'll stay with me 'Cause I

Guitar I:
T 2 0 2 0 1 3 0 3
A 3 0 0 3 0 0 5 5
B 3 2 0 2 0 2 2 0 2 0 2
tr. tr.

Guitar II:

Bass:
T 0 0 2 3 4 0 0 5 4 3 3 0 0
A B

Drums:

F#m D [D] E

Vocal: need you need you to night

Guitar I:

Guitar II: (TAB) 11 11 13 14 13 11 11 9 9 7 9 7

Bass:

Drums:

44

E Coda D

Vocal: Pre - ty

Guitar I:

Guitar II:

Bass:

Drums:

don't

(TAB) 3 2 0 2

(TAB) 5 4 7 4

D.S.

E

Vocal: walk a - way — yeah — O - kay —

Guitar I:

```

T A B
0 3 4 2 2 0 3 4 2 3 4 2 3 7 7 9 9 7 9 7 7 9 7 9 7 7

```

Guitar II:

Bass:

Drums:

45

E

Vocal: if that's the way it must be O - kay I guess I'll

Guitar I:

```

T A B
0 7 9 7 7 9 9 9 7 9 0 2 7 9 7 9 9 9 7 9 7 9 9 9

```

Guitar II:

Bass:

Drums:

E

Vocal

go on home, — it's late — There'll be to - morrow night, but wait what do I

Guitar I

Guitar II

Bass

Drums

46

E

Vocal

see — She's walk ing back to

Guitar I

Pick Scratch

Arm. Vrb.

Arm. Vrb.

Pick Scratch

Guitar II

Bass

Drums

E

Vocal

Guitar I

Guitar II

Bass

Drums

47

E

A

Vocal

Guitar I

Guitar II

Bass

Drums

DANCING IN THE STREET

ダンシング・イン・ザ・ストリート

Words & Music by William Stevenson, Marvin Gaye and Ivy Hunter

オリジナルはモータウン系の女性コーラス・グループ「マーサ&パンデラス」が64年に放つた大ヒット曲だが、ヴァン・ヘイレンの場合は後に「キンクス」がカヴァーしているので、そちら経由だろう。このヴァン・ヘイレン・ヴァージョンでは、シンセによるシーケンサー的なフレーズを前面に押しだしている。これは手弾きでもかまわないが、やはりシーケンサーを使った方が、きれいな16分音符を演奏できるだろう。リズムは16ビートであり、ドラムが叩くカウベルの音が印象的だ。譜面ではハイハットの位置に、Cの印で書かれているのがカウベルの意味だ。ギターは、シンセと同様なフレーズも弾いているが、まったくのユニゾンではなく、ピッキング・ハーモニクスやチョーキングを使って、少しアソビの音も加えている。ベースのパターンは休譜によるフレーズの間をうまく使ったものだ。ドラムのハイハットは両手を使

って叩けば問題はないのだが、問題はカウベルだ。レコードでは、このカウベルの音はオーバー・ダビングによると思われる。譜面では、ドラマーが叩けるようなパターンとしてコピーしてあるが、テクニック的にどうしても難しい部分もあるだろう。その辺は各自工夫して、パターンを少し変えたりしてもらいたい。□では16小節のギター・ソロがある。ここでは細かいリズムの音譜も多いが、チョーキングやハンマリング、ブーリングなどの左手のテクニックを使って、安定したフィンガリングで弾くようにしよう。なお、譜面はシンセのみ実音で書かれており、他は半音下げチューニングに対応して記譜されているので注意。ノーマル・チューニングでプレイする時は、タブ譜の数字をすべて1つ下にずらして弾くとよいが、どちらにしても難易度は変わらない。

48

(Tuning = Half Down)

[Intro.]

E^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(C = Cowbell)

A musical score for a rock song. The score includes six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The vocal part features lyrics "Woo ___", "Ah ___", and "Yeah". The "Other" part consists of eighth-note patterns. The "Guitar I" part has a sustained note followed by eighth-note patterns. The "Guitar II" part includes a bass line with notes T, A, B, 8, and 6. The "Bass" part shows a continuous eighth-note pattern. The "Drums" part includes a bass drum pattern with "V" and "O" symbols.

49

A musical score for a band performance. The score includes six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The vocal part starts with a sustained note. The other part has a sustained note followed by a dynamic instruction. The guitar I part features a rhythmic pattern with tablature below the staff. The guitar II part consists of sustained notes. The bass part shows a rhythmic pattern with tablature. The drums part shows a rhythmic pattern with various symbols like 'x', 'c', and 'o' indicating different drum sounds.

Vocal
B E^b7 D^b7
 Call - ing out a - round the world Are you rea - dy for a brand new beat?
Other
(D7) 4 (C7)
Guitar I
Guitar II
Bass
Drums

This section shows the musical score for measures 49 and 50. The vocal part sings "Call - ing out a - round the world Are you rea - dy for a brand new beat?". The "Other" part has a sustained note. The guitars play eighth-note patterns. The bass provides harmonic support with eighth-note chords. The drums provide a steady rhythm with quarter notes and sixteenth-note patterns.

50

Vocal
D^b7 E^b7
 Sum - mer s' here and the time is right For
Other
(C7) (D7) 4
Guitar I
(Ph) H.C. D
Guitar II
Bass
Drums

This section shows the musical score for measures 51 and 52. The vocal part sings "Sum - mer s' here and the time is right For". The "Other" part has a sustained note. The guitars play eighth-note patterns with specific markings like "Ph" and "H.C. D". The bass provides harmonic support with eighth-note chords. The drums provide a steady rhythm with quarter notes and sixteenth-note patterns.

Vocal
E^b7 Dan - cing in the street
ty All we ne-ed is mu - si c sweet sweet
(D7) (G7) *gva*
Other
Guitar I
Guitar II
Bass
Drums
Vocal
A^b7 sweet sweet mu - sic sweet music e - very where oh
mu - sic There'll be mu - sic e - very where There'll be
(G7) *gva*
Other
Guitar I
Guitar II
Bass
Drums

E^b7

oh

Vocal

swin - gin', sway - in', re - cords play - in' Dan - cing — in the street —

Other

(D7)

Guitar I

Guitar II

Bass

Drums

53

E^b7

D G7

Vocal

oh ——— doesn't mat - ter what you we - ar just as

(D7)

(F#7)

Guitar I

Guitar II

Bass

Drums

Cm7

Vocal: long as you are there— Come on e - very guy— grab a girl—

Other: (Bm7) *8va*

F7

(E7)

Guitar I: C D C D C D

Guitar II: T A B T A B T A B

Bass: T A B T A B T A B

Drums:

54

B^b7

Vocal: E - very whe - re round the world The'll be dan - cin'

Other: (A7) *8va*

to  [E] E^b7

(D7)

Guitar I: Ph C D Ph C D Ph

Guitar II: Arm Arm

Bass: T A B T A B T A B

Drums: T A B T A B T A B

E^b 7

Vocal They're dan - cing in the street (D7) It's just an

Other

Guitar I

Guitar II

Bass

Drums

Vocal

in - vi - ta - tion across the na - tion A chance for the folks to meet (D7)

Other

Guitar I

Guitar II

Bass

Drums

55

Vocal

$E^{\flat} 7$

There'll be laughin' singin' music swingin'

Other

(D7)

Guitar I

Guitar II

Bass

Drums

56

$E^{\flat} 7$

Dan - cing in the street...

Vocal

Dan - cing in the street Phi - la - del - phia, Pa., _____

Other

(D7)

Guitar I

Guitar II

Bass

Drums

Vocal
 $E^b\ 7$
 Dan-cing in the street
 Bal - ti - more and D. C. now
 (D7) Can't for-get the Mo - tor Ci -

Other

Guitar I

Guitar II

Bass

Drums

Vocal
 $E^b\ 7$ Dan-cing in the street
 - ty All we ne-need is mu -
 (D7)

Other

Guitar I

Guitar II

Bass

Drums

57

D.S.

Vocal: Treble clef, key signature of E^b7.

Other: Bass clef, key signature of D7.

Guitar I: Treble clef, key signature of E^b. Includes tablature with strings A, B, G, D, G, B. Performance instruction: 8va (octave up) over a measure.

Guitar II: Treble clef, key signature of E^b. Includes tablature with strings T, A, B. Performance instruction: H.C. (Harmonics) at the end of the piece.

Bass: Bass clef, key signature of E^b. Includes tablature with strings T, A, B.

Drums: Bass clef, key signature of E^b. Includes tablature with various symbols: c, x, -.

58

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(D7)

(G7) 8va →

A^b7

8va, Harm., Arm, C, D, P, P, X, P, P, H.C, D, P, H, 8va, C, D, P, P, R.H., P, P, H.C, D, P, H, 11

A^b7E^b7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

59

A^b7

G7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

59

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: G7, (F#7), (Bm7), Cm7

Performance techniques: Slurs, grace notes, dynamic markings (e.g., *8va*, *C*, *QU*, *H P P*, *13 13 16 16*).

60

E♭ 7

Vocal: Dan-cing in the street _____
they're dan-cing in the street _____
San Fran - Cis - co wa -

Other: (D7)

Guitar I:

Guitar II:

Bass: H
T A B
6 7 6 6 6 8
6 8 6 6 7 8 6 8
6 6 6 7 8 6 6

Drums:
x x x x x c c c
B B B B B B B B

62

Vocal: E7
 - y they do it e - ve - ry - day now A-cross the O-cean blue
 (D7)

Other:

Guitar I:

Guitar II:

Bass:

Drums:

LITTLE GUITARS

リトル・ギター

Words & Music by E.Van Halen, A.Van Halen, M.Anthony and D.Lee Roth

この曲のイントロ部分は、アコースティック・ギターによるソロ演奏だ。スペニッシュ・スタイルのギター・ソロであり、使われている楽器は、クラシック・ギターと呼ばれるようなタイプのものだ。この曲では半音下げたチューニングで演奏されているが、このイントロ部分のギターは、カポタストを3フレットにつけて弾かれている。もしもノーマル・チューニングで弾くのならカポタストを2フレットにつければ同じキーになるだろう。この部分はピックを使わず、指を使ってのピッキングだ。Introの7小節目からのトレモロ・ピッキングは、右手の人差指、中指、薬指、それに小指を使ってピッキングし、低音部のメロディーを親指を使って弾いているのだ。これはフラメンコ・ギターなどによく使われる演奏スタイルだが、かなり高度なテクニックを要求されるものだ。図からは、エレクトリック・ギターによるプレイだ。図前半のリフではチョーキングのテクニックをしっかりと行い、音をなめらかにつなげるように弾こう。なあ、ギターのサウンドは、ナチュラル・ディストーションに少しコーラス系のエフェクターがかけられたものになっている。図のバックingは、ピックの他、指も使ってピッキングしているようだ。ここはスタッカートで、音を短く切るように弾こう。図で弾かれているギター・ソロは、ボトルネック・バーを使ったスライド奏法だ。ギター・サウンドはナチュラルなものが、少しディレイをかけて広がりのあるサウンドを作り出しているようだ。

れる演奏スタイルだが、かなり高度なテクニックを要求されるものだ。図からは、エレクトリック・ギターによるプレイだ。図前半のリフではチョーキングのテクニックをしっかりと行い、音をなめらかにつなげるように弾こう。なあ、ギターのサウンドは、ナチュラル・ディストーションに少しコーラス系のエフェクターがかけられたものになっている。図のバックingは、ピックの他、指も使ってピッキングしているようだ。ここはスタッカートで、音を短く切るように弾こう。図で弾かれているギター・ソロは、ボトルネック・バーを使ったスライド奏法だ。ギター・サウンドはナチュラルなものが、少しディレイをかけて広がりのあるサウンドを作り出しているようだ。

(Tuning = Half Step Down)
 [Intro] (Tempo Rubato)
 N.C.

Vocal

Other

Guitar I

Spanish Gt. Capo : 3 → S

T A B
 0 0 0 0 11 12 13 14
 11 12 0 0 11 12 13 14
 12 0 0 0 11 12 13 14
 3 S

Guitar II

Bass

Drums

N.C. (Fast)

64

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

This musical score page contains six staves for different instruments. The first two staves are blank, labeled 'Vocal' and 'Other'. The third staff is for 'Guitar I' with two strings (A and B) indicated. The fourth staff is for 'Guitar II' with two strings (A and B). The fifth staff is for 'Bass' with two strings (A and B). The sixth staff is for 'Drums'. Measure 64 starts with 'N.C.' (No Change). Measures 65-66 show the following activity:

- Guitar I:** Playing notes on strings A and B at various positions (e.g., 5, 7, 0, 4, 7, 8).
- Guitar II:** Playing notes on strings A and B.
- Bass:** Playing notes on strings A and B.
- Drums:** Playing notes on the snare drum.

65

N.C.

This continuation of the musical score shows the progression from measure 65 to 66. The instrumentation remains the same: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The 'N.C.' (No Change) instruction continues. The activity in measures 65-66 is as follows:

- Guitar I:** Playing eighth-note patterns on strings A and B. It includes a sixteenth-note burst on string A at measure 66.
- Guitar II:** Playing eighth-note patterns on strings A and B.
- Bass:** Playing eighth-note patterns on strings A and B.
- Drums:** Playing eighth-note patterns on the snare drum.

(Slow)
N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

66

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A N.C.

F♯m

This musical score page contains six staves for different instruments. The first three staves (Vocal, Other, and Guitar I) have treble clefs and four sharps. The next three staves (Guitar II, Bass, and Drums) have bass clefs and four sharps. Measure 66 starts with rests for most instruments. In measure 67, the Drums play a rhythmic pattern of eighth and sixteenth notes. The Bass plays eighth-note patterns. The Drums continue their pattern in measure 68.

67

F♯m

4

4

This musical score page continues from the previous one. The first three staves (Vocal, Other, and Guitar I) remain silent. The next three staves (Guitar II, Bass, and Drums) continue their patterns. The Drums play eighth and sixteenth notes. The Bass plays eighth-note patterns. The Drums continue their pattern in measure 70.

68

Vocal: B(onF#), D(onF#), F#, C#(onF#), E(onF#), B(onF#), D(onF#)

Other: (empty staff)

Guitar I: Measures 1-2: Chord B (B, D, F#). Measure 3: Chord D (D, F#, A). Measure 4: Chord F# (F#, A, C#). Measures 5-6: Chord C# (C#, E, G#). Measure 7: Chord E (E, G#, B). Measures 8-9: Chord B (B, D, F#). Measure 10: Chord D (D, F#, A). Measure 11: Chord F# (F#, A, C#). Measure 12: Chord C# (C#, E, G#).

Guitar II: Measures 1-12: Chord B (B, D, F#).

Bass: Measures 1-11: Chord B (B, D, F#). Measure 12: Chord D (D, F#, A).

Drums: Measures 1-12: (empty staff)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B

F#

B(OnA)

69

Musical score for a band with six parts:

- Vocal
- Other
- Guitar I
- Guitar II
- Bass
- Drums

The score shows measures from B(onA) to A(onC#).

Vocal: B(onA), D#, A(onC#)

Other: B(onA), D#, A(onC#)

Guitar I: B(onA), D#, A(onC#)

Guitar II: B(onA), D#, A(onC#)

Bass: B(onA), D#, A(onC#)

Drums: B(onA), D#, A(onC#)

71

A

Vocal: out of the woods— (But) There's ex - cep - tions to the rule
get - ing by— But you turn your eyes from me

Other:

Guitar I: T A B: 4 4 5 6 7 0 2 2 4 4 5 6 7 4 4 4 5 6 :

Guitar II: T A B: — — — — — — — — — — — — — — — — — —

Bass: T A B: — — — — — — — — — — — — — — — — — —

Drums: ♩

Vocal: C[#]sus4, C[#], C[#]sus4, C[#]
 Other:
 Guitar I:
 T A B:
 Bass:
 Drums:
 Vocal: 81 D B → D.S. 2 time tacet →
 1.2.) Catch as catch, catch as catch 1.2.) can
 3.) can A - ny - bo - dy in their right ___ mind
 When I see you I hear lit - tle gui - tar s
 Other:
 Guitar I:
 T A B:
 Guitar II:
 T A B:
 Bass:
 Drums:
 D.S. 2 time only Pick Scratch
 D.S. 2 time only Pick Scratch
 Bass:
 Drums:

E 1 F#

could see It's you and me

E

Woo woo

73

Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums
 Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Vocal

F 2 **F#**

could see You and me

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

D.S.1

Coda 1

G C[#]sus4 **C[#]** **C[#]sus4** **C[#]** **H** B

Vocal

Sing to me

Other

Guitar I

T A B

Bottle Neck →

Guitar II

T A B

Bottle Neck →

Bass

T A B

Bassoon

Drums

B C[#] sus4 C[#] B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

75

C[#] sus4 C[#] [I] B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Bottle Neck) ↓

(Bottle Neck) ↓

Vocal: F#
 Other:
 Guitar I:
 T A B
 $9_{11} 11_{11} 11_{11} 11_{11}$ $9_{11} 12_{11} 11_{11} 11_{11}$
 $9_{11} \gamma 12_{11} 9_{11} 9_{11}$ $12_{11} 11_{11} 9_{11} 11_{11} 9_{11} :$ $11_{11} 9_{11}$
 4 4

Guitar II:
 T A B
 Bass:
 Drums

77

Vocal: E
 Other:
 Guitar I:
 T A B
 $\sharp\sharp\sharp\sharp$ $\sharp\sharp\sharp\sharp$
 $11_{11} \gamma 11_{11} 11_{11} 11_{11} 11_{11} 9_{11}$ $9_{11} 11_{11} 11_{11} 11_{11} 11_{11} 12_{11} 11_{11} 11_{11}$ $11_{11} \gamma \sharp\sharp\sharp\sharp$
 4 4

Guitar II:
 T A B
 Bass:
 Drums

BIG BAD BILL (IS SWEET WILLIAM NOW)

ビッグ・バッド・ビル

Words & Music by Jack Yellen and Milton Ager

古いジャズのスタイルでの演奏だ。クラリネットも入れられており、雰囲気のあるプレイを行っている。ベースはウッド・ベース、ドラムもブラシを使っての演奏だ。リズムは8分音符が3連符のノリの、いわゆる“シャッフル・ビート”というやつだ。ギターはエレクトリックだが、そのサウンドは非常にナチュラルなもので、まるでアコースティック・ギターに近いものになっている。昔のジャズによくあつたような、4ビートのカッティングを行っているが、アクセントを2拍と4拍につけるようにするのがポイントだ。クラリネットは、サンプリング・シンセなどで代用できるように譜面は実音で書かれている。本物のクラリネットを

使うときは、譜面よりも1音上の高さに移調して演奏するとよいだろう。軽快なテンポで演奏されているが、□の直前ではリタルダンドしているので注意しよう。ここはボーカルのメロディーに合わせるようにして、呼吸の合った演奏を心がけたい。ギターはすべてコード・カッティングを行っているだけだが、このコードは決して6弦全部を鳴らすのではなく、軽い感じになるように、3~4音だけ鳴らすようなつもりで弾くようにしよう。テンションなどを使った複雑なコードはほとんどないので、コード・チェンジもスムーズに行なうようにしたい。

78

Vocal: N.C. (No Chorus), F, Dm, G7, C, F, C.

Other: < Clarinet >

Guitar I:

T	A	B
-	6/5 7/5	7/5
-	4/3 5/3	2/3
-	6/5 7/8	10/3 2/3

Guitar II:

T	A	B
-	-	-

Bass: < Ac. Bass >

T	A	B
-	3 0	0
-	3 3	3 5

Drums: < Brush >

The musical score consists of six staves:

- Vocal:** The first staff uses a treble clef and shows a vocal line.
- Other:** The second staff uses a treble clef and shows a rhythmic pattern.
- Guitar I:** The third staff uses a treble clef and shows a guitar line with tablature below it. The tablature indicates fingerings (T, A, B) and string numbers (5, 7, 8, 3, 3, 2, 0, 5, 5, 8, 7, 10, 11, 12).
- Guitar II:** The fourth staff uses a treble clef and shows a guitar line.
- Bass:** The fifth staff uses a bass clef and shows a bass line.
- Drums:** The sixth staff uses a bass clef and shows a drum line.

Chords indicated above the staves are F, Dm, G7, C, F, F7, and A7.

79

A musical score for the song "Hotel California" featuring six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score is divided into four measures by vertical bar lines. The first measure starts with A7, followed by B^b, G7, and F. The vocal part has a single note on the first beat of each measure. The other part consists of eighth-note patterns. The guitar I part features chords and some eighth-note patterns. The guitar II part is mostly silent. The bass part shows fingerings (2, 4, 0, 3; 1, 3, 4; 0, 3, 3, 4) and rests. The drums part shows two eighth-note patterns.

Vocal

D7 G7 C F Dm

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

80

Vocal

G7 C [A] F A7 D

Well way down yon - der in Louis - ville Lived a cat named

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Vocal

D G C F Dm 3

Big Bad Bill I want to tell you— Oh the cat was rough and tough— He could

Other

Guitar I

T A B T A B T A B T A B

Guitar II

Bass

T A B T A B T A B T A B

Drums

81

Vocal

G C B F A7 D

strut his staff— Had the whole town scared to death— When he walked by they all

Other

Guitar I

T A B T A B T A B T A B

Guitar II

Bass

T A B T A B T A B T A B

Drums

The musical score consists of six staves. The top staff is labeled "Vocal" and shows lyrics: "held their breath He's a fight - ing man, sure e-nough". The second staff is labeled "Other" and contains mostly rests. The third staff is labeled "Guitar I" and shows chords (D, G7, C7, B7) with some rhythmic patterns. The fourth staff is labeled "Guitar II" and shows mostly rests. The fifth staff is labeled "Bass" and shows bass notes with tablature below. The bottom staff is labeled "Drums" and shows rests.

82

Vocal

C7 Gm7 D Gm7 G₇(-9)
rit.

And then Bill — got him-self a wife — Now he leads a differ-ent

Other

Guitar I

T A B 3 2 () 3 3 5 3 4 5 3 3 () 6 4 6 5

Guitar II

T A B

Bass

T A B 3 3 3 0 0 3 0 4

Drums

C Caug7 C F
a tempo
 C F Dm

life _____ Big Bad Bill is Sweet Willi - am now _____

Other

Guitar I

T A B (3) (9) 65 10 65 67

Guitar II

T A B

Bass

T A B (3) (10) 3 3 3 0 3 0

Drums

C

83

G7 C F F7 A7

Marri - ed life done changed him some - how -

Vocal

Other

Guitar I

T A B 33 10 65 68 10 12

Guitar II

T A B

Bass

T A B 3 3 3 3 3 4 0 1 2 2 4

Drums

3

A musical score for five instruments: Vocal, Other, Guitar I, Guitar II, and Bass. The vocal part sings the lyrics "He's the man the town used to fear Now they all call him Sweet Pa - pa". The other parts provide harmonic support. The vocal part starts on A7, moves to B♭, then G7, and finally F. The guitar parts show specific chord progressions: Guitar I moves from A7 to B7 to G7 to F; Guitar II moves from A7 to B7 to G7 to F. The bass part provides harmonic support with specific note assignments (0, 2, 3, 4) across the measures. The drums provide rhythmic support with a steady pattern of eighth notes.

84

Vocal

D G7 C

Willie Dear — Strong - er than Sam - son I — dec - lare — Till a brown skin wo - man

Other

Guitar I

T A 7 5 3 3 4 3 5 3 1 0 2 3

Guitar II

T A B

Bass

T A B 0 2 3 5 0 3 2 0 3

Drums

C D F C F Dm
 bobbed his hair Big Bad Bill don't fight a - ny - more
 Other
 Guitar I
 T A B 65 75 67
 78 20 3
 75 75
 8 5
 Guitar II
 T A B
 Bass
 T A B 3 3 3 0 3 0
 Drums

85

G7 C F F7 A7
 No no no — (He's) doin' the dish - es — (and) mop - pin' up that floor Yes he
 Other
 Guitar I
 T A B 3 3 4 3 10 12
 5 3 2 3 8 7 11 12
 Guitar II
 T A B
 Bass
 T A B 3 3 3 3 3 2 3 4 0 2
 Drums

Vocal A7 B^b G7 F

is Well he used to go out drink-in' look - in' for a fight Now he got - ta see that Sweet wo - man

Other

Guitar I

Guitar II

Bass

Drums

This section shows a musical score for six parts over two measures. The vocal part sings the lyrics provided. The other parts provide harmonic support. Measure 85 ends with a F chord, and measure 86 begins with a D chord.

86

Vocal D G7 C F Dm

eve - ry night Big Bad Bill is Sweet Willi - am now

Other

Guitar I

Guitar II

Bass

Drums

This section shows a musical score for six parts over two measures. The vocal part continues the lyrics. The other parts provide harmonic support. Measure 86 ends with a Dm chord, and measure 87 begins with a D chord.

G7 C E F C F Dm
 Oh play it boys

This musical score page contains six staves. The first staff is for 'Vocal' with lyrics 'Oh play it boys'. The second staff is for 'Other' with eighth-note patterns. The third staff is for 'Guitar I' with tablature and fingerings (e.g., 3, 4, 5, 3, 2, 0, 6, 5, 7, 5). The fourth staff is for 'Guitar II' with mostly rests. The fifth staff is for 'Bass' with notes and rests. The sixth staff is for 'Drums' with 'X' marks indicating strokes.

87

G7 C F F7 A7

This musical score page contains six staves. The first staff is for 'Vocal'. The second staff is for 'Other' with eighth-note patterns. The third staff is for 'Guitar I' with tablature and fingerings (e.g., 3, 4, 5, 3, 2, 0, 6, 5, 7, 5, 10, 11, 12). The fourth staff is for 'Guitar II' with mostly rests. The fifth staff is for 'Bass' with notes and rests. The sixth staff is for 'Drums' with 'X' marks indicating strokes.

B^b G7 F D G7

Vocal: Oh yeah,

Other: (rhythmic pattern)

Guitar I: (rhythmic pattern)

Guitar II: (rhythmic pattern)

Bass: (rhythmic pattern)

Drums: (rhythmic pattern)

88

G7 C [F] F

Vocal: Woo, I

Other: (rhythmic pattern)

Guitar I: (rhythmic pattern)

Guitar II: (rhythmic pattern)

Bass: (rhythmic pattern)

Drums: (rhythmic pattern)

C F Dm G7 C F F7

Vocal: like that, yeah

Other: (rhythmic patterns)

Guitar I: (chords and strumming patterns)

Guitar II: (rhythmic patterns)

Bass: (notes and rests)

Drums: (rhythmic patterns)

89

A7 B^b G7 F

Vocal: (rhythmic patterns)

Other: (rhythmic patterns)

Guitar I: (chords and strumming patterns)

Guitar II: (rhythmic patterns)

Bass: (notes and rests)

Drums: (rhythmic patterns)

The musical score consists of six staves. The top staff is labeled "Vocal". The second staff is labeled "Other". The third staff is labeled "Guitar I" and includes a tablature below the staff showing chord changes: T7, A5, B5, 33, 43, 5, 10, 3, 65, 8, 69, 75. The fourth staff is labeled "Guitar II". The fifth staff is labeled "Bass" and includes a tablature below the staff showing note positions: T0, A0, B0, 3, 0, 3, 0, 3, 3, 0, 3, 0, 3. The bottom staff is labeled "Drums". The score is divided into measures by vertical bar lines. Above the staff lines, the key signature changes are indicated: D major (D), G7, C major (C), F major (F), and Dm major (Dm). The lyrics "Ah" are written above the "Other" and "Vocal" staves.

90

Musical score for "Well Big Bad Bill" featuring six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score includes lyrics and chords (G7, C, G, F, C, F, Dm) at the top.

Vocal: Well Big Bad Bill don't fight a - ny - more

Other: (Instrumental part with eighth-note patterns)

Guitar I:

T	3
A	4 3
B	5 3

T	1
A	2 0
B	3

T	6 5
A	7 8
B	

T	1 0
A	2 3
B	

T	6 5
A	7 8
B	

T	6 7
A	7 8
B	

Guitar II: (Empty staff)

Bass:

T	0
A	5
B	

T	3
A	5
B	

T	5
A	0
B	

T	3
A	0
B	

Drums: (Instrumental part with bass drum and snare patterns)

G7 C F F7 A7
 No he don't — He's doin' the dish - es — (and) mop-pin' up that floor — Yes he

Vocal
 Other
 Guitar I
 T A B
 5 3 4 3 2 0 6 5 7 8 8 7 10 12 11 12

Guitar II
 T A B

Bass
 T A B
 3 3 3 3 3 3 3 3 3 3 3 3 3 4 0 1 2 2 2 4

Drums
 3

91
 A7 B^b G7 F
 is Well he used to go out drink - in', look in' for a fight Now he got - ta see that sweet wo - man

Vocal
 Other

Guitar I
 T A B
 10 12 11 12 7 8 7 8 6 5 7 8

Guitar I
 T A B

Bass
 T A B
 0 2 0 1 3 4 0 0 3 3 3 4

Drums
 3

Vocal

D G7 C F F7

eve - ry night— Big Bad Bill is Sweet Willi-am now Doin' the

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

92

Vocal

D7 G7 C F F7

dish - es Big Bad Bill is Sweet Willi-am now Moppin' up that

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

D7 G7 C F F7

Vocal: floor Big Bad Bill is Sweet Willi - am now

Other:

Guitar I:

T A B: 75 33 10 65 : 87

Guitar II:

Bass:

T A B: 0 3 0 4 3 0 3 3 1 1

Drums:

93

B^b B^bm F

Vocal: Jah! Yeah!

Other:

Guitar I:

T A B: 78 88 65 7 5 5 7 65 68

Guitar II:

Bass:

T A B: 0 0 4 4 3 0 1 2 3 0 2 3 3

Drums:

THE FULL BUG

ザ・フル・バグ

Words & Music by E.Van Halen, A.Van Halen, M.Anthony and D.Lee Roth

ギター、ベースのチューニングはノーマルより $\frac{1}{4}$ 音程度下げられているので注意。図の部分のギターは、アコースティック・ギターを使っての演奏だ。ここは指を使ってピッキングしており、時々指で弦を引っかけるようにしてアクセントをつけている。図の直前からエレクトリック・ギターがスタートしている。ここはアーミング・プレイからのスタートだ。このギターは、かなり強力なディストーションがかけられたものであり、ベースやドラムもパワフルな演奏になっている。図のギターの譜面で○印のつけられている音は、ピッキング・ハーモニクスを行っているものだ。これは、ピッキングと同時にピックを持つ右手の親指を弦に当てるよう正在しているもので、ここではかなり力強くピッキングしているようだ。ドラムのリズム・パターンはシンプルなものだ

が、ハイハットを少しオープンぎみにして、力一杯叩くようしたい。図はギター・ソロだ。2音を使った3連符の連続からソロ・フレーズはスタートしている。このソロでは、スピード感のあふれるフレーズを弾いており、図の5~8小節目などではスライドやハンマリングといった左手のテクニックをうまく使って、流れるような速弾きを行っている。ここはフィンガリングに気をつけて、一気に弾ききるようにしたい。図の9~12小節目は、ベースやドラムとのユニゾン・プレイだ。ここは正確なリズムでしっかりと合わせてもらいたい。図はハーモニカのソロだ。ここでは、Gのキーのブルース・ハープが使われてあり、D♯や、A♯の音は、それぞれE、Bの音をベンディングして鳴らしている。

94

(Tuning = Slight Down)

A ($\text{♪} = \text{♪} \text{ ♪}$)

Vocal: C

Other: C

Guitar I: C

Guitar II: C
<A.Gt.>

Bass: C

Drums: C

E

Vocal: Woo Now now tell you now— (When) you

Other:

Guitar I:

Guitar II: TAB: 5 4 2 0 | 6 7 0 2 2 4 0

Bass:

Drums:

95

E

Vocal: come to my door— It don't let you pass Got (a)

Other:

Guitar I:

Guitar II: TAB: 5 2 4 | 3 0 0 | 6 0 2 2 4 | 0 | 4 5 2 0 | 7 2 0 | 2 0 2 2 4 | 0

Bass:

Drums:

95

E

Vocal: bad little woman _____ Gonna bite your ass _____ Yeah _____

Other:

Guitar I:

Guitar II: S T A B 4 5 2 4 2 0 2 0 2 2 2 3 4 5 3 0 2 0 2 2 4 0

Bass T A B

Drums:

96

E

Vocal: (it) won't let you pass _____ Ah _____ tell

Other:

Guitar I: Arm

Guitar II: T A B 5 2 4 2 0 2 0 2 2 4 0 2 3 ④ ④

Bass T A B

Drums:

B E
 — you, woh Ah—
 97

Vocal
 Other
 Guitar I
 T A B
 5 0 7 0 5 0 7 0 5 0 7 0 5 0 7 5 7 0 5 0 7 5 5 5 5 5 5
 Guitar II
 T A B
 Bass
 T A B
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 0 2 2 0
 Drums
 E
 — Have mercy, sweet -
 Other
 Guitar I
 T A B
 5 0 7 0 5 0 7 0 5 0 7 0 5 0 7 5 7 0 5 5 5 5 5 5 vib.
 5 5 5 5 vib.
 Guitar II
 T A B
 Bass
 T A B
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 11 12 11 12 12 0
 Drums

§ 1 (with Repeat)

C
E

A

Vocal

- heart
- tion,
- you
- member when you follow girl Wo - man, all you want as
through Ba - by, make sen - sa - tio - nal And
the best Bend of
ing

Other

Guitar I

Guitar II

Bass

Drums

98

A

E

Vocal

good as it can get, oh
this gets bet - ter yet, oh
what you have in hand, oh
o - ver is - n't planned, oh

Other

Guitar I

Guitar II

Bass

Drums

- sions. Are ma - ga - zine No this ain't te - le - vi -
 - gel But an - gel's talk - in' trash You make con - ver - sa -

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A E D

sion But it's more than it seems
tion But she's listen ing to your cash }

Other

Guitar I

T A B 7 5 9 5 5 5 7 5 5 5 7 5 5 5 7 5 Vib.

Guitar II

T A B - - - -

Bass

T A B 0 0 4 0 0 0 0 0 0 0 0 0 0 2 3 4 0 4

Drums

100

E D B

Tak ers need and give up This much you un der stand

Vocal

E D B

Tak ers need and give up This much you un der stand

Other

Guitar I

T A B 5 9 5 9 5 5 10 5 5 10 5 5 9 5 5 9 5 7 5 5 9 5 5 10 5 5 10 5 5 9 5 9 7

Guitar II

T A B - - - -

Bass

T A B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 2

Drums

to $\frac{1}{2}$

B E

Vocal: All I want to give you, babe
2.3.) woman Is the best part of a man,...

Other:

Guitar I:

Guitar II:

Bass:

Drums:

F E

Vocal: yeah Let me show

Other:

Guitar I:

Guitar II:

Bass:

Drums:

D.S. 1

Coda 1

B

E G

103

Other

Guitar I

Guitar II

R23

rim

100

Other

Guitar

P. 255

Drums

Is the best part of a man, _____ yeah

Musical score for three staves:

- Treble Staff:** Clef G, Key signature F major (one sharp). The first measure shows two groups of eighth-note chords with grace notes (marked 'S'). The second measure consists of sixteenth-note patterns. The third measure contains sixteenth-note patterns. The fourth measure contains sixteenth-note patterns.
- Bass Staff:** Clef F, Key signature F major (one sharp). The first measure shows sixteenth-note patterns. The second measure consists of sixteenth-note patterns. The third measure contains sixteenth-note patterns. The fourth measure contains sixteenth-note patterns.
- Double Bass Staff:** Clef C, Key signature F major (one sharp). The first measure shows sixteenth-note patterns. The second measure consists of sixteenth-note patterns. The third measure contains sixteenth-note patterns. The fourth measure contains sixteenth-note patterns.

E

E N.C.

Vocal

Other

Guitar I

T A B
C 12 15 12 14 12 12 14 14 12 12 5 3 3 5
C D P Vib.
Vib.

Guitar II

T A B

Bass

T A B
2 2 5 7 8 9 7 9 16 17 7 14 16 7 12 14 11 12 7 3

Drums

103

N.C. A [H] E

Vocal

Other

Oh

<Harmonica>

Guitar I

T A B
7 7 7 5 5 7 4 6 7 4 6 7 4 5 5 9 5 10 5 9 5 10 5 7 5

Vib.

Guitar II

T A B

Bass

T A B
11 12 7 9 6 7 4 6 2 4 1 2 4 0 0 0 0 0 0 0 0 0 0 0 2 2 4 0

Drums

D

B

Vocal

Other

Guitar I

T A B 5 9 5 10 5 7 12 7 11 7

Guitar II

T A B

Bass

T A B 0 0 0 0 4 2 2 2 2 2 2 2 2 2 2 4

Drums

105

B

E

Vocal

Love that woman, heart and soul —

Other

Guitar I

T A B (12) 7 5 7 5 0 7 5 0 5 5 0 7 7 5 7 5 H P

Guitar II

T A B

Bass

T A B 0 2 4 2 2

Drums

A musical score for six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The vocal part starts with a melodic line and lyrics: "Is the grove, on the go, you know, oh". The other part provides harmonic support. The guitar I part features a rhythmic pattern with tablature below the staff, including notes at 5, 10, 5, 10, 10, 5, 5, 7, 7, 5, 7, 5, 5, 0, 7, 0, 5. The guitar II part has a simple harmonic pattern. The bass part provides harmonic support with notes at 5, 10, 5, 10, 10, 5, 5, 7, 7, 5, 7, 5, 5, 0, 7, 0, 5. The drums part consists of short vertical dashes.

106

Vocal

E

— yeah — When you come to my door — It won't

Outer

Guitar I

T A B 5 0 7 7 5 7 5 H P 5 0 7 0 5 7 7 5 7 4 4 H C + D 3 5 7 5 0 7 0 5 3 H P

Guitar II

T A B

Bass

T A B

Drums

The musical score consists of six staves:

- Vocal:** Treble clef, key of E major (two sharps). The lyrics are: "let you pass — Got a bad little woman Gonna bite your ass —".
- Other:** Treble clef, key of E major (two sharps). This part is mostly silent.
- Guitar I:** Treble clef, key of E major (two sharps). Shows a rhythmic pattern with grace notes and specific fingerings (5, 7, 0, 7, 7, 5, 7, 5) indicated below the staff.
- Guitar II:** Treble clef, key of E major (two sharps). Shows rhythmic patterns with grace notes.
- Bass:** Bass clef, key of E major (two sharps). Shows rhythmic patterns with grace notes.
- Drums:** Bass clef, key of E major (two sharps). Shows rhythmic patterns with grace notes.

107

D.S. 2

Coda 2

B

E J

Vocal

ls the best part of a man, _____

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

108

E

yeah _____ Best part of a man _____

Vocal

Other

Guitar I

T
A
B

Guitar II

T
A
B

Bass

T
A
B

Drums

Repeat & Fade Out

HAPPY TRAILS

ハッピートレイルズ

Words & Music by Dale Evans

この曲は、ボーカルだけによるコーラスだ。かなりコミカルな演奏ではあるが、ベース・パート、バックинг・パート、ソロ・パートなど、すべてボーカルだけで演奏しており、メンバーの息の合ったところを聴かせている。やはり全員がコーラスできるバンドは、こんな演奏もできてしまうというわけだ。Introから団の部分までの下段のパートは、ベース・パターンをスキヤットで歌っているものだ。このパートは微妙な音程が多いので、特に難し

いパートといえるだろう。□の部分の下段はソロ・パートだ。ここはリズムをあまり気にせずに自由に歌っているようだ。上段はきれいなハーモニーでコードのバックングを行っているが、ソロ・パートとタイミングを合わせるように歌あう。□は□と同様のパターンだ。短い曲だが、きれいにハーモニーが決まれば、非常に心地良いサウンドになるだろう。

Vocal

Intro (♩ = 3)

N.C. A Hap - py trails to you Un -

Vocal

Um Bon - ba-di - la bon - ba-di - la

Vocal Bm Bang E E7 Cdim

- til we me a - gain Hap - py trails to you Keep smil - ing un - til

Vocal

Bon - ba-di - la bon - ba-di - la bon - ba-di - la di - la di - la Bon - ba-di - la

Vocal A B D F# B E7

then Woo Ah

Vocal

ben Who cares a - bout the Clouds When we're to - ge - the Just sing a song And think 'bout sun-ny wea - ther

Vocal E7 C A F# G A Bm Bm7 A

Hap - py trails to you Till we meet a - gain

Vocal

Bon - ba - di - la bon - ba - di - la bon - ba - di - la Bon - bon pan, pa, pa, pa, pa, pan, a - gain